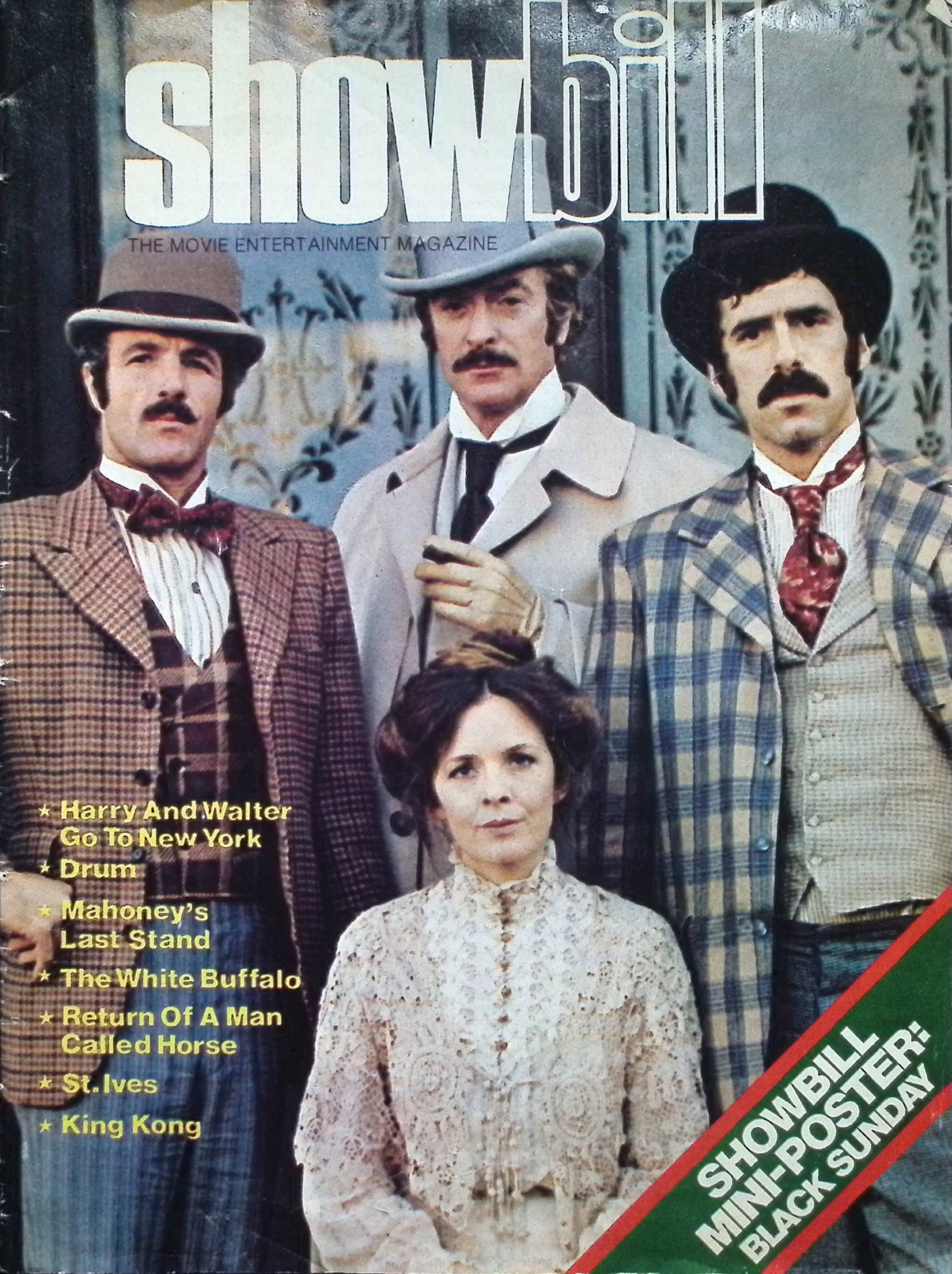
# showbill

THE MOVIE ENTERTAINMENT MAGAZINE



- ★ Harry And Walter Go To New York
- ★ Drum
- ★ Mahoney's Last Stand
- ★ The White Buffalo
- ★ Return Of A Man Called Horse
- ★ St. Ives
- ★ King Kong

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CANADA'S LARGEST-CIRCULATION
MOVIE ENTERTAINMENT MAGAZINE
VOLUME 2, NUMBER 3
AUGUST/SEPTEMBER 1976

**The Big Apple—1892:** James Caan, Elliott Gould, Michael Caine and Diane Keaton star in Harry and Walter Go To New York, a comedy in which a couple of vaudevillians get mixed up with crooks and revolutionaries. **PAGE 4**

**When slavery was a way of life:** Drum, a new historical drama set in the 1840s and featuring Warren Oates, Ken Norton, John Colicos and Fiona Lewis, recreates a dark chapter in America's turbulent and dramatic past. **PAGE 8**

**Grand slam for a beginner:** After appearances in One Flew Over The Cuckoo's Nest, Buffalo Bill And The Indians and The Outlaw Josey Wales, Will Sampson continues his winning ways in The White Buffalo. **PAGE 18**

**Running away from reality:** Mahoney's Last Stand, a film starring Alexis Kanner, Sam Waterston and Maud Adams, examines the dream of modern man to flee from urban chaos to the simplicity of a rural sanctuary. **PAGE 22**


People & Pictures **11** Books **12** St. Ives **13** Return Of A Man Called Horse **14**

Movie nostalgia **15** Showbill Mini-Poster **16** King Kong **20** Roman Polanski **24**

The current scene **26** Movies at a glance **28** Letters **30**



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Typography Foto Set Limited
Printed by MacLean-Hunter Limited

**National Advertising Representative** Dan Poyntz Sales Media Ltd.

SHOWBILL is published bi-monthly by Showbill Publications Ltd., 105 Davenport Rd., Suite 219, Toronto, Ontario, Canada M5R 1H6 - Tel. (416)928-0269 - Telex 06-22341. Showbill invites editorial comment but accepts no responsibility for its loss, damage or destruction, however arising, while in their offices, in transit or elsewhere. All material must be accompanied by a self-addressed stamped envelope if the material is to be returned.


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James Caan and Elliott Gould as Harry Dighby and Walter Hill.

# The Big Apple:

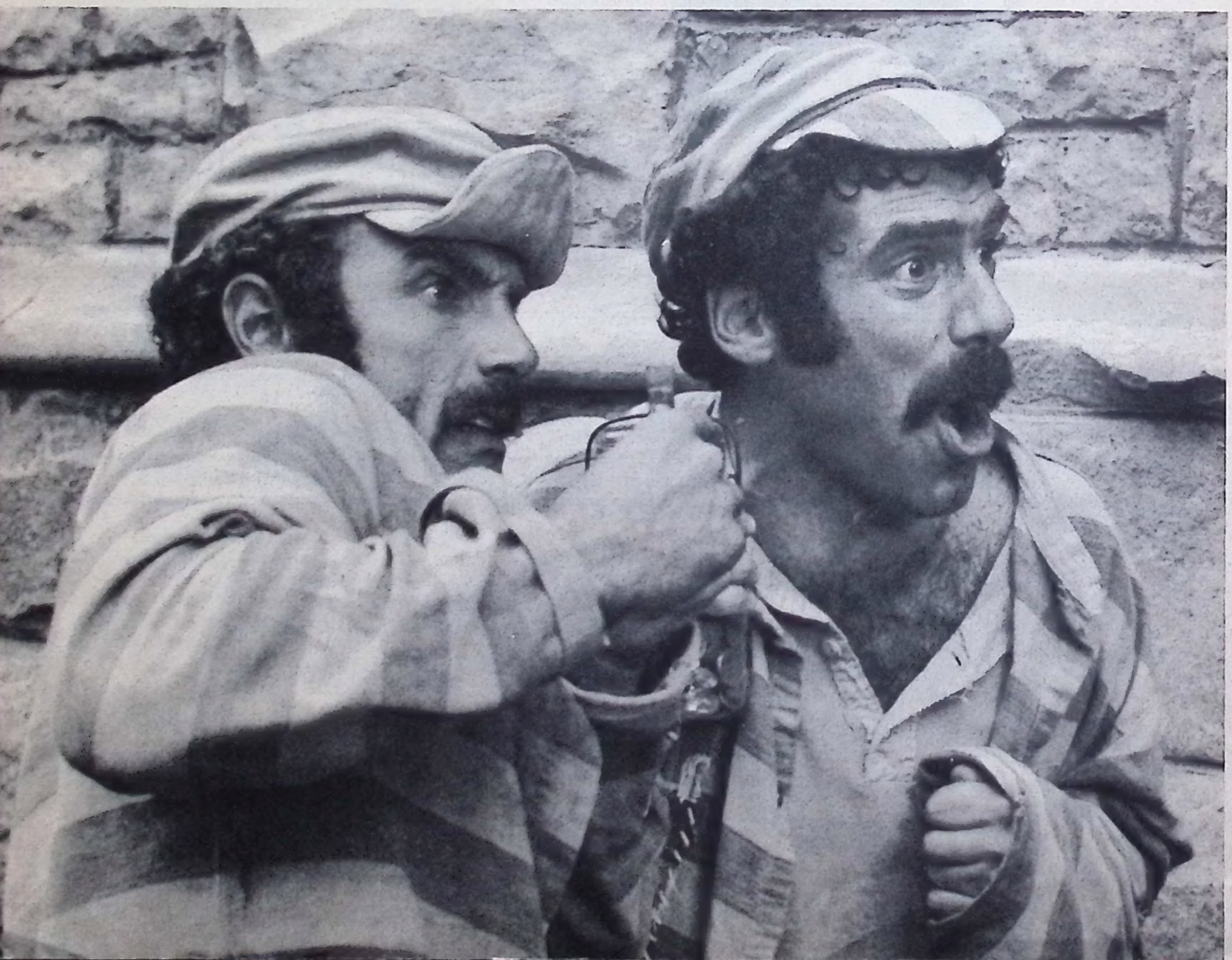
*James Caan and Elliott Gould star as comic heisters in Harry And Walter Go To New York*

By VINCE SLATTERY

When a movie company shoots a film with a modern setting, it's a relatively simple matter to take cameras, crew and cast into the streets of New York or San Francisco or Toronto or Paris or almost anywhere in the world. But, where do you go to film a movie set in New York and New England in the 1890s?

Well, director Mark Rydell went to Ohio and California, added a little movie magic and the result was Columbia's new period comedy, Harry And Walter Go To New York. The film stars James Caan and Elliott Gould as the title characters, a couple of small-time vaudeville performers who take up a life of crime; Michael Caine as a worldly, refined and wealthy safecracker named Adam Worth, and Diane Keaton as Lissa Chestnut, the idealistic, muckraking editor of a revolutionary newspaper in Greenwich Village.

Also in the cast are Charles Durning as Rufus T. Crisp, president of the Massachusetts bank that is the target both of amateur heisters Harry and Walter and of a gang of pros led by Adam Worth; Jack Gilford as Mischa, Lissa Chestnut's seasoned revolutionary adviser; Carol Kane as Florence, a fiery



# 1892

revolutionary; Ted Cassidy and Val Avery as two of Worth's partners in crime; Michael Conrad as incorruptible detective Billy Gallagher, and Lesley Warren as the star of an 1890s operetta and another of Worth's accomplices.

Production began with two weeks of filming on location in Ohio at the Mansfield Reformatory, a medium-security penal institution built in the 1890s and exactly authentic to the period of the film. In the script, the prison is located in New England and when Harry and Walter, who have been thrown in the jug after a brush with the law, break out and head for New York, their escape route "through New England" actually is across the Ohio countryside. continued on next page

Lesley Warren as stage star Gloria Fontaine.

Harry and Walter get set to blast their way out of prison.

Harry and Walter go into their vaudeville act.

Michael Caine as debonair safecracker Adam Worth and Diane Keaton as Lissa Chestnut.

# The Big Apple: 1892

continued

After their Ohio sojourn, Rydell's cast and crew then spent nearly three months on old New York streets and belle epoque sets constructed at The Burbank Studios, in California, as well as at such vintage locations as the Mayfair Music Hall in Santa Monica.

Production designer Harry Horner, who won Academy Awards for his work on The Hustler and The Heiress and whose credits also include The Little Foxes and A Double Life, researched the 1890s thoroughly and found the period fascinating. "Everything was changing," he says, "and life would never again be the same. In 1892, we can share with Adam Worth the last gentle moments before New York became a modern city." Some of those moments in the film take place in Shang Draper's Restaurant, a major set and an example of Victorian opulence, which took months to build on The Burbank Studios' Stage 25.

The carefully researched costumes for the four stars, supporting players and hundreds of extras are by Theoni V. Aldredge, who won an Oscar for the 1920s costumes in The Great Gatsby.

The sets and costumes, along with the director, cast and crew, of course, were important factors in the production of Harry And Walter Go To New York, but invaluable assistance also was provided by two people from outside the movie business. Robert Rosberg of the Mosler Safe Company, which supplied several vintage safes and bank furnishings of the period, advised on the legitimate side. Through co-producer Harry Gittes, H. Don Wallace, a retired safecracker who has served time for practicing his illegal skills, taught the film-makers how to undo what the Mosler Company had done.

Executive producer of Harry And Walter Go To New York is Tony Bill, who previously produced The Sting and Hearts Of The West; co-producers are Don Devlin and Harry Gittes; screenplay is by John Byrum and Robert Kaufman from a story by Byrum and John Devlin; music is by David Shire, with lyrics by Alan and Marilyn Bergman, and photography by Laszlo Kovacs. ■

**Walter, Lissa and Harry practice a little group safecracking.**

# A SAMPLE

HELTER SKELTER

DILLINGER
RICHARD DREYFUSS

THAT COLD DAY IN THE PARK
SANDY DENNIS

THE HELLSTROM CHRONICLE
LAWRENCE PRESSMAN

HEARTBREAK KID
CYBIL SHEPHERD

SOLDIER BLUE
CANDICE BERGEN
DONALD PLEASANCE

SLEUTH
LAURENCE OLIVIER
MICHAEL CAINE

carnal knowledge
JACK NICHOLSON / CANDICE BERGEN

RIDER ON THE RAIN
CHARLES BRONSON

STRAW DOGS
DUSTIN HOFFMAN

GOLD
ROGER MOORE

horror express
TELLY SAVALAS

Brother can you spare a Dime

OF THE
# TV PREMIERE MOVIES
THIS FALL ON

# Citytv
CHANNEL 79 CABLE 7

Warren Oates appears in Drum as Hammond, a plantation owner.

# When slavery was a way of life

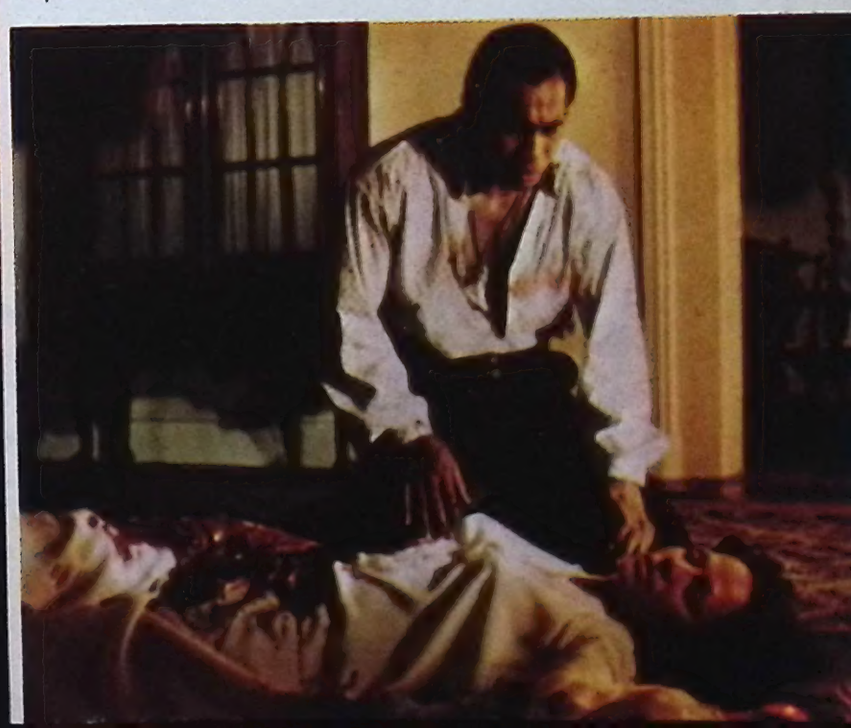
*Drum recreates a dark, tubulent chapter in America's past*

It is difficult to imagine today the circumstances under which a widespread commerce in slaves could have existed in the world well into the 19th century. And yet, Drum, a new United Artists release with Warren Oates, Ken Norton, John Colicos, Fiona Lewis and Paula Kelly, shows that abberation as an accepted way of life, albeit one that is presented as a smouldering powderkeg in the film. The slave trade, that is the wholesale transportation of blacks from Africa to the Americas, was abolished by the U.S. and Great Britain in 1807. But, the evil practice still flourished and in 1842 a treaty between the U.S. and Britain provided for naval squadrons to enforce prohibition of the trade. The supply of slaves dwindled as a result of naval action, but the custom of owning slaves was not ended in the U.S. until the 1860s when the divisive Civil War left a bitter aftermath. But, in Drum, that conflict and its many causes are far in the future and, for victims of the slave trade, the only choice is meek, dehumanizing submission or proud open rebellion. ■

Ken Norton portrays Drum and Isela Vega is Marianna.

Hammond's mansion, Falconhurst, burns during the climactic attack.

Marianna is badly injured during the slave attack on Falconhurst.

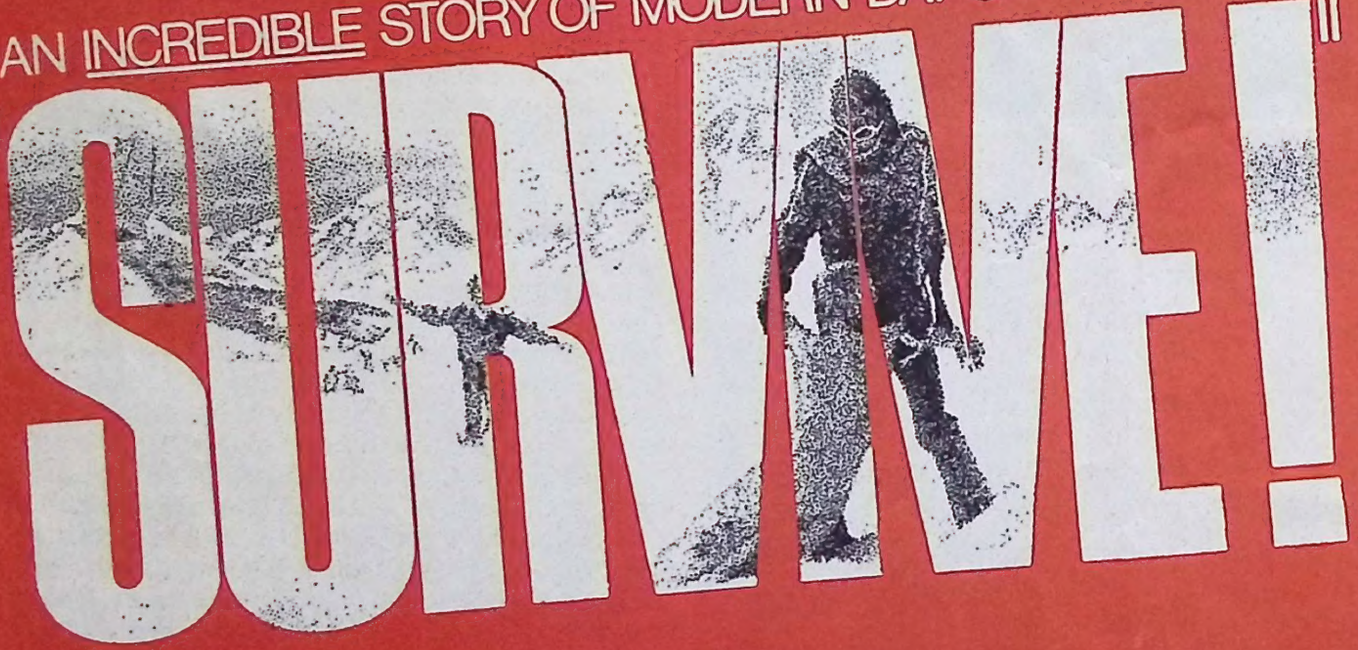


**In 1972 a plane carrying forty-five passengers crashed in the Andes Mountains.**

**What they did to stay alive is the most shocking episode in the history of human survival!**

AN INCREDIBLE STORY OF MODERN DAY CANNIBALISM!

# "SURVIVE!"



**CAUTION**

THE RE-CREATION OF THE PLANE CRASH AND THE DEPICTION OF **CANNIBALISM** IN THIS FILM MAY BE TOO INTENSE FOR YOUNG TEENAGERS!

Paramount Pictures presents a Robert Stigwood and Allan Carr presentation "SURVIVE"
Based on the book by Clay Blair, Jr. Produced by Conacine and Rene Cardona, Jr. Directed by Rene Cardona
In Color A Paramount Release

---

AT SELECTED THEATRES ACROSS THE COUNTRY

# People and Pictures

By STELLA STARR

Clint Eastwood

Jeanne Moreau

Alec Guinness

ANOTHER ENTEBBE BATTLE: The Israeli commando raid on Uganda's Entebbe Airport, which freed 120 hostages, has set off a race involving half-a-dozen studios to see who can bring the dramatic rescue to the screen first. Paramount has bought the screen rights to Bantam's 90 Minutes At Entebbe by William Stevenson and Uri Dan, and arranged to have Paddy Chayefsky write the screenplay and Sidney Lumet direct. Universal has announced production of Rescue At Entebbe, directed by George Roy Hill; the producers of The Missouri Breaks hope to start filming Assault On Entebbe in Israel in October, and 20th Century-Fox is planning a two-hour TV special called Mission To Uganda.

****

NFB LAURELS: Five awards at the American Film Festival in New York were won by National Film Board productions, including the Oscar-nominated short, Whistling Smith. The other NFB ribbon recipients were Story Of Christmas, The Light Fantastick, Waiting For Fidel and The New Alchemists.

****

QUOTABLE NOTABLES: Asked why, after years as an actress, she has become a director, Jeanne Moreau replied: "If I was a young male director, you wouldn't ask me that. I've been asked why so many times I want to say just 'Because'. Why does everyone ask me this? Why shouldn't I be the one who decides the action? It is unusual when one who someone who has been part of a building crew wants to be the architect? If one has been so passionately dedicated to cinema, one has the need — not only the desire — the need to be the architect." ...Clint Eastwood, another star who has taken up directing, says he does it because "I enjoy the excitement of starting a project and watching it materialize from the beginning of an idea through writing, budgets, acting, directing and editing." Eastwood says, "Lee Marvin once sent me a message, it's easier to wait in the trailer. You know, sleep in your trailer dressing room until they call you for a scene. He's right. It's easier. But it isn't as gratifying."

****

CANADIANA: Allan King is slated to begin location filming of Who Has Seen The Wind, based on W.O. Mitchell's novel, in Saskatchewan this month. The film, the story of a young boy growing up in a small Prairie town in the 1930s, had run into some behind-the-scenes problems, but now is back on course with Pierre Lamy replacing Budge Crawley as executive producer.

****

SPACE OPERA: George Lucas, who is currently shooting a futuristic drama called Star Wars at the Elstree studios in London, isn't making any great philosophical or sociological claims for his film. "The story really is an action adventure, a fantasy, Buck Rogers updated. It's aimed primarily at 14 and 15-year-olds." The cast is topped by Sir Alec Guinness, with Harrison Ford, Carrie Fisher and Mark Hamill.

****

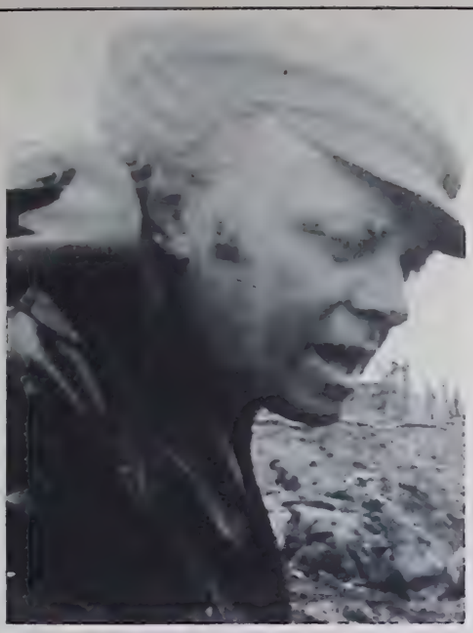
CANADIAN KUDOS: The 1976 Canadian Film Awards presentations are slated to take place in the studios of Toronto's CFTO-TV from which a nation-wide CTV special will emanate on Oct. 24 at 10 p.m. There will be four days of screenings for the jury and the public at the Toronto-Dominion Centre Cinema just prior to the presentations. Gerald Pratley of the Ontario Film Institute is jury chairman.

****

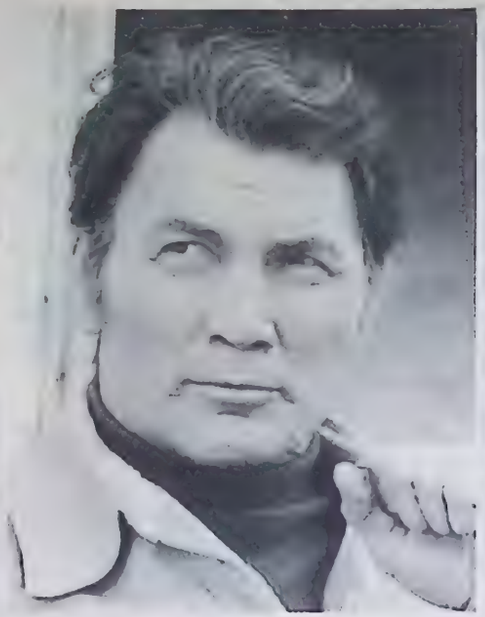
CANADIAN CAPERS: Films currently in production include Jacob Two-Two Meets The Hooded Fang, an adaptation of Mordecai Richler's children's story, with Alex Karras and Stephen Rosenberg, being filmed in Montreal; Welcome To Blood City, a futuristic drama with a western motif being shot at Kleinburg, Ontario, with Jack Palance, Keir Dullea, Samantha Eggar, Barry Morse, Henry Ramer and Jack Creley, and Rituals, a drama being filmed in Northern continued

# People and Pictures

continued



Richard Attenborough



Jack Palance

Burt Lancaster

Ontario with Hal Holbrook, Chris Wiggins, Murray Westgate and Lawrence Dane who is doubling as producer.

****

WAR IS HELL: For his adaptation of A Bridge Too Far, Cornelius Ryan's account of the World War II Battle of Arnhem, director Richard Attenborough has assembled an all-star cast—from Dirk Bogarde, James Caan and Michael Caine to Robert Redford, Maximilian Schell and Liv Ullmann — and, in a departure from standard war-film production, a select group of 40 young actors for close-up action scenes. The group, which has been given military training to add to the authenticity, calls itself Attenborough's Private Army. "I'll get the best of both worlds," says Attenborough. "They'll start in looking like soldiers and end up human wrecks."

****

ONE MAN WRAPPED: A seven-week shooting schedule at locations throughout Montreal has been completed for One Man, a major feature drama for the National Film Board. Directed by Robin Spry and featuring Len Cariou, Jayne Eastwood, Carol Lazare, Barry Morse and Jacques Godin, the film deals with a TV reporter's discovery of something sinister behind a pollution story.

****

MORE PRODUCTION NOTES: Burt Lancaster is starring in Robert Aldrich's Twilight's Last Gleaming as a former air force general who captures a missile base in an effort to force publication of secret government documents... Redd Foxx, star of Sanford and Son, is making his first feature movie, Norman, Is That You?, directed by George Schlatter of Laugh-In fame. ■

# Movie Books

**The Girl In The Hairy Paw:** With the Dino De Laurentiis remake of King Kong very much in the news, there's increased interest in the original 1933 production and this large-format softcover book offers a detailed behind-the-scenes look at the special effects created way back when by Willis O'Brien and Marcel Delgado, as well as other production photos and much background information. (Flare, $6.45)

**Great Western Stars:** There's everybody from Gene Autry, Clint Eastwood and William S. Hart to Audie Murphy, Lee Van Cleef and John Wayne in James Robert Parish's study of one of the undying figures of the American screen — the westerner. A film chronology for each star is included. (Ace Books, $1.25).

**Horrors From Screen To Scream** by Ed Naha is a large-size paperback which takes an encyclopedic approach to the horror film, although some of the skimpy entries do little more than whet the appetite for much more. (Flare, $5.45).

**Hollywood Corral:** Movie expert Don Miller, who previously authored an enjoyable book called "B" Movies, now has produced an affectionate salute to those standbys of Saturday matinees of yesteryear — the "B" Western and its stars, including William (Hopalong Cassidy) Boyd, Johnny Mack Brown, Roy Rogers, Tex Ritter, Buck Jones, Wild Bill Elliott, Charles Starrett, John Wayne and many more. (Popular Library, $3.95).

**Hollywood — The Movie Factory:** From Film Fan Monthly, a collection of articles which ought to appeal to lovers of movie minutiae, ranging from interviews with Joan Blondell, Ralph Bellamy and Henry Wilcoxon to pieces on the Torchy Blane series, Tom and Jerry cartoons and movie comedy writing. Edited by Leonard Maltin. (Popular Library, $1.50).

*St. Ives, starring Charles Bronson, is a Los Angeles crime drama—without nostalgia*

# The unromantic view

BY RAY MALLORY

The romantic nostalgia which several recent films, including Chinatown, have bestowed on the city of Los Angeles is swept away in St. Ives, a new Warner Brothers crime drama starring Charles Bronson, in which the southern California metropolis is now seen in a grim, contemporary light.

Bronson portrays Raymond St. Ives, a former newspaperman and would-be novelist, who agrees to act as go-between to help recover important ledgers stolen from wealthy Abner Procane (John Houseman). Director J. Lee Thompson's film is based on the novel The Procane Chronicles by Oliver Bleeck, a pseudonym of author Ross Thomas.

The St. Ives company of more than 100 invaded the downtown section of Los Angeles for several nights of filming in the streets and in office buildings built a couple of generations ago and now beginning to deteriorate. For one sequence, a derelict bank building was required. One, doomed to destruction, was located with white marble portico and all the trimmings. The art department smudged it up to add a few years to its facade. In the basement were huge shining safes and safety deposit vaults so firmly anchored that salvage companies couldn't budge them.

Since dangerous scenes were to be filmed in the elevator shaft, the insurance company insisted on a thorough check by engineers before the scenes. The engineering consultant passed them with flying colors and Thompson was able to shoot scenes with Bronson clinging to cables 12 floors up the elevator shaft.

"I never thought for a moment that Charlie would do the stunt himself," says Thompson, "but he wanted this sequence to be as convincing as possible, and before I knew it, he was checking out the equipment to do it himself instead of using a stunt double."

Bronson tries to do many of his own stunts whenever he can get away with it, although studio executives usually take a dim view of a star taking risks that might endager their investment. Stunt coordinator Max Kleven explained why Bronson seldom requires a double: "The stuntmen regard Charlie as a life member of their own craft. He is a good athlete and keeps himself at the peak of condition. He's a physical actor and knows how to do screen fights better than anybody else in the movies."

The most spectacular stunt called for the special talents of Dar Robinson for a scene in which a small-time gangster commits suicide by jumping out of an eighth-storey hotel window. Thompson was unwilling to sacrifice realism to a mechanical dummy, so Robinson went to the location a couple of days in advance, researched the situation thoroughly, prepared and positioned his special equipment, and on the day the cameras were turning, leaped from the eighth floor of the Hotel Terris. In the street below, he landed on an air bag 12 by 20 feet and six feet high.

Also appearing in St. Ives are Maximilian Schell as Constable, Jacqueline Bisset as Janet, Harry Guardino as Deal, Harris Yulin as Oller, and Dana Elcar as Charlie Blunt. ■

# Western with a difference

*A saga of North American Indian life continues in The Return Of A Man Called Horse*

By JOSEPH ANDRETTI

"I'd never do an action movie that didn't operate on some other level as well," says Richard Harris, who stars in The Return Of A Man Called Horse as Englishman John Morgan, the character he created in A Man Called Horse in 1969. "What makes this movie interesting to me is its universality and the fact that it deals with a man's inability to adjust to his own culture and his search for the deeper meanings in life."

Irvin Kershner directed the new film, a United Artists release also starring Gale Sondergaard and Geoffrey Lewis and based on a story by Dorothy M. Johnson.

The original film, set in 1825, dealt with an English lord who became first the slave of the Indians and then, after enduring the physical and mental torture of an initiation rite known as the Sun Vow, their brother. The sequel deals with the Englishman's efforts to re-establish the tribe's independence and faith.

The screen career of Richard Harris has included a number of difficult roles and, although many of his films have contained a great deal of traditional action, the Irish-born actor insists they all have had something else going for them as well. "You take a picture like Mutiny On The Bounty," he says. "It's not just a sea adventure picture, but a story of struggles and moral choices. As for The Return Of A Man Called Horse, there are many levels to this film, but we have to keep it moving on the western epic plane to hold the audience. I was very gratified by the response to A Man Called Horse. Everyone told me not to do it, but I went ahead."

Harris spent months going over the script of The Return Of A Man Called Horse with Kershner, screenwriter Jack De Witt and production executive Sandy Howard (Howard produced and De Witt wrote A Man Called Horse).

"I know John Morgan so well," says Harris, "that I felt I had to contribute directly to his character on some level other than just interpretation. You find the structure of making movies opening up the moment shooting starts; that's where the real collaboration comes in."

Executive producer Sandy Howard says, "I always felt there would be a time when we would continue the story of John Howard, the English aristocrat. Interestingly enough, it is six years later in the story that we return the Englishman to Indian territory in the West and it is a little over six years since we produced A Man Called Horse. At the end of that film, Morgan returned to England, but that was not the end of the man. I thought we wanted to know more."

Harris was in total accord with that concept and Howard notes: "I wouldn't have done this film without him. He understands the character completely and is in total sympathy with the conflicts."

In addition to location filming in Custer State Park in South Dakota, the cast and crew of The Return Of A Man Called Horse traveled to Mexico where the badlands camp of the Yellow Hand tribe and a replica of an 1830s American frontier fort were constructed, and to Salisbury, England, for sequences at John Morgan's ancestral home, in reality of family seat of the Earl of Pembroke. ■

**Richard Harris again portrays John Morgan in The Return Of A Man Called Horse.**

# MOVIE NOSTALGIA

## The year was 1939

...An uneasy era of peace drew to a close with the visit of King George and Queen Elizabeth to Canada and the United States. Three months later, for the second time in 25 years, Canada joined Britain and France in a war against Germany, a war that in two years would engulf the U.S. and the rest of the world...The British lost the battleship Royal Oak to a German U-boat but retaliated by tracking down and cornering the German pocket battleship Graf Spee in Montevideo, Uruguay, where her crew scuttled her... By December, thousands of Canadian troops had landed

Ray Bolger and Judy Garland
In The Wizard Of Oz

safely in Britain... A popular song of 1939 was Beer Barrel Polka, and another hit was I'll Never Smile Again by Canadian Ruth Lowe... Favorite radio shows included The Happy Gang, Treasure Trail, Light Up And Listen, Gangbusters, The Aldrich Family, The Shadow, Howie Wing, I Love A Mystery, Information Please and The Green Hornet... And, on the

James Cagney
In Roaring Twenties.

theatre screens of North America, there was a vintage crop of movies, with Gone With The Wind leading the pack...As well as starring in Son Of Frankenstein and Tower Of London, Basil Rathbone made his first appearance as Sherlock Holmes in The Hound Of The Baskervilles... Gary Cooper starred in director William Wellman's remake of Beau Geste... James Stewart appeared in Destry Rides Again, Mr. Smith Goes To Washington and Made For Each Other... Director John Ford's Stagecoach made a major star out of John Wayne after almost a decade in B Westerns... Judy Garland won everyone's hearts as Dorothy in The Wizard Of Oz... Cecil B. DeMille tackled the winning of the west and came up with the railroad epic, Union Pacific, with Joel McCrea and Barbara Stanwyck...James Cagney starred in a western, The Oklahoma Kid, as well as appearing in more familiar surroundings in The Roaring Twenties and Each Dawn I Die...From Britain came the epic adventure of the Empire, Four Feathers, with John Clements and Ralph Richardson... Another story of the Thin Red Line was Gunga Din, featuring Victor McLaglen, Cary Grant, Douglas Fairbanks Jr. and, as the title character, Sam Jaffe...Grant also appeared in Only Angels Have Wings, with Jean Arthur ...Other films that year included Golden

Clark Gable and Vivien Leigh in
Gone With The Wind.

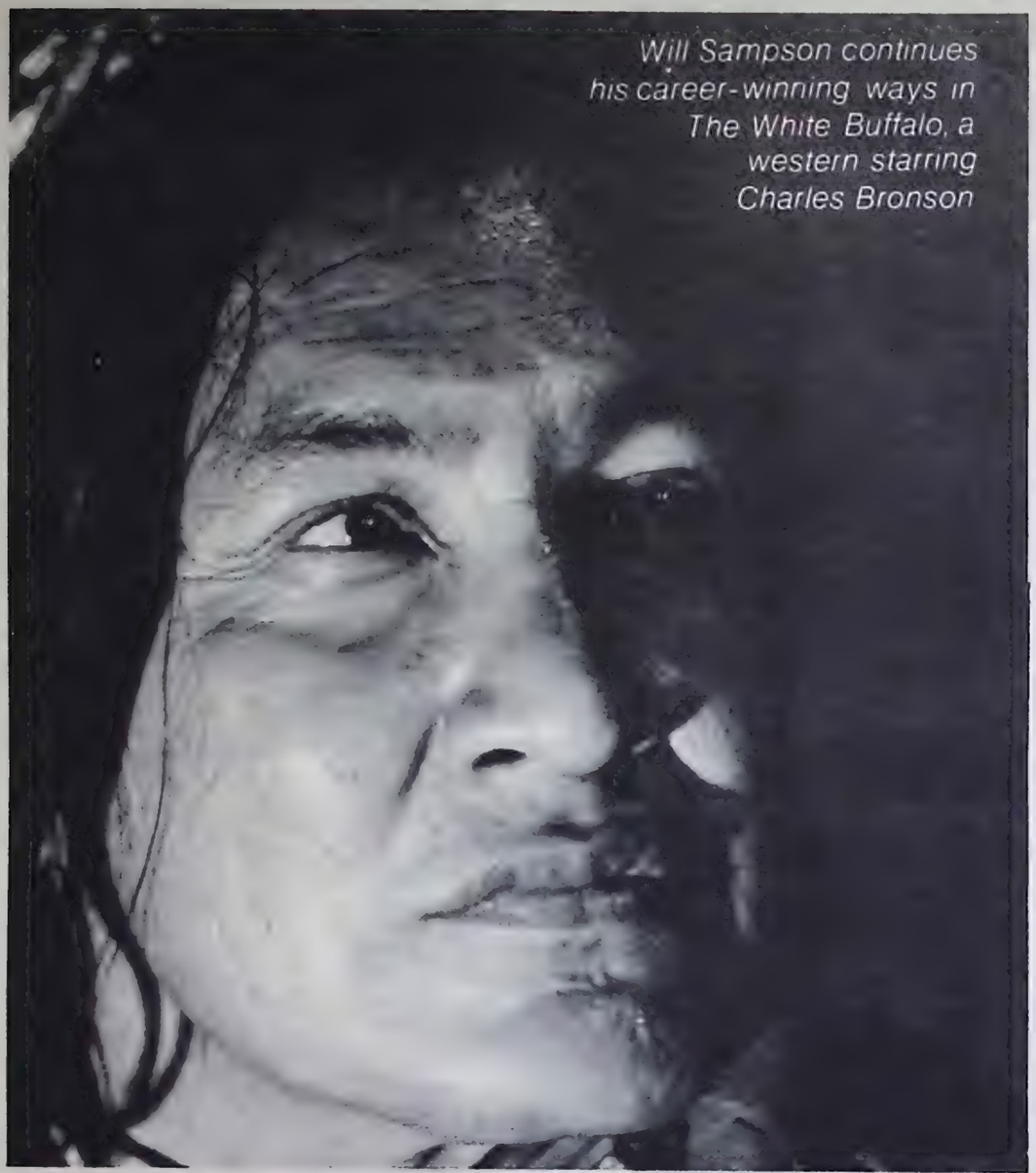
Boy, Of Mice And Men, The Light That Failed, Jesse James, Drums Along The Mohawk, East Side Of Heaven, Ninotchka, Gulliver's Travels and Dodge City. ■

# Showbill Mini-Poster

Terrorists threaten the Super Bowl with an explosives-laden blimp in Paramount's Black Sunday.

# Grand slam for a beginner

By WADE TRAYNOR



*Will Sampson continues his career-winning ways in The White Buffalo, a western starring Charles Bronson*

Will Sampson, a member of the Creek tribe, has launched his movie career with a grand slam — four movies with four of the screen's top draws: One Flew Over The Cuckoo's Nest with Jack Nicholson, Buffalo Bill And The Indians with Paul Newman, The Outlaw Josey Wales with Clint Eastwood and, now, The White Buffalo with Charles Bronson.

The film, a Dino De Laurentiis presentation directed by J. Lee Thompson and filmed on locations in Colorado, New Mexico, and California and in the Metro-Goldwyn-Mayer Studios, also stars Jack Warden, Kim Novak, Clint Walker, Stuart Whitman, Slim Pickens, David Roy Chandler, Shay Duffin, Douglas Fowley, Cara Williams and John Carradine.

Sampson, who has been signed by De Laurentiis for four more pictures, portrays Worm alias Crazy Horse, the young war chief of the Oglalas, and Bronson is James Butler Otis alias Wild Bill Hickok. Warden appears as scout-trapper-miner-mountain man-outlaw Charlie Zane and Walker is Whistling Jack Kileen.

Adapted by Richard Sale from his own novel, The White Buffalo is a deglamourized treatment of some of the American West's legendary figures.

Says director J. Lee Thompson: "This is really the story of one man's fear. Hickok in true life had this fear. He had to search for it so that he could cast it out. During his lifetime he killed untold numbers of living things—of wild buffalo and of

**Will Sampson appears in The White Buffalo as Worm, alias Crazy Horse.**

**Charles Bronson stars as James Butler Otis alias Wild Bill Hickok.**

men, too. This slaughter has sickened him. Yet now, once more, he has to kill again, this time the nightmare of his nights—the white buffalo.

"The Indian for mystical and religious reasons is pursuing the same animal to the death. I see this film as... a character study of the white man and the Indian who, despite their natural hostility, come to respect each other and, in fact, even to save each other's lives in times of crisis.

"This relationship is heightened by the behavior of a second white man, played by Jack Warden. He is so disturbed by Hickok's acceptance of the Indian that he is on the verge of killing Hickok who is his best friend."

Thompson goes on to say: "I find it all a fantastic story. Hickok wears blue tinted eye glasses. Why is he wearing them? Because he's got a venereal disease. And we're going to bring that into the film. That was Charlie Bronson's idea. It was in the book but was not in the script. Bronson said, 'Why not? We haven't ever seen that before. And it's true to the character.'"

The filming of The White Buffalo also was in keeping with the rugged character of the old west. One four-day location took the cast and crew up above 14,000 feet in the Sangre De Cristo mountain range. Every day, the company was driven two hours from Canon City, Colorado, to a staging area above the timber line of the San Isabel National Forest. There, they transferred to snowmobiles for another hour's travel to the crests of the mountains.

"It's the first location in my experience where we've had to bring in oxygen masks and tanks for all the working cast and crew," says Producer Pancho Kohner. After completing these deep-snow scenes, the company moved to Chama, New Mexico, where a century-old railroad station doubled as the Cheyenne depot in Wyoming territory.

The company then returned to Culver City, California, to shoot interior scenes at the Metro-Goldwyn-Mayer studios and later went on location in California to shoot the climactic sequence in which Hickok and Crazy Horse finally track down the giant white buffalo. ■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# KING KONG LOSES... AGAIN

*Thousands of New Yorkers watch the filming of the climactic death scene*

Once again, a giant ape battles attacking aircraft high above the streets of New York. Once again, the beast plunges to its death as thousands of people watch. It happened in the original 1933 production of King Kong and it will happen in the new Dino De Laurentiis production of King Kong, to be released by Paramount Pictures. The difference is that part of the climactic sequence of the De Laurentiis version actually was filmed in New York, at the World Trade Centre, with thousands of people crowding around the fallen form of Kong, a 40-foot styrofoam, rubber and horsehair model surrounded by fake rubble simulating the effects of the impact. King's fall from the tower is being filmed in Hollywood with a miniature ape and a miniature Trade Centre. Among the throngs attracted to the World Trade Centre location were newsmen, television camera crews and members of the New York police department and, with about 500 paid extras also on hand acting as policemen, soldiers and reporters, there occasionally was confusion between the real ones and the reel ones. John Guillermin is directing the film and the cast is topped by Jeff Bridges, Charles Grodin and Jessica Lange. ■

**The fallen form of King Kong looms at the World Trade Centre in New York.**

**Extras and thousands of onlookers crowd around the vanquished Kong.**

# Running away from reality

*Mahoney's Last Stand– one man's attempt to flee urban chaos*

By RICHARD FONTAINE

The dream of escaping the complexities of modern urban life for a simple rural existence has always been a strong motivating factor in the attitudes of North Americans. The dream exists as an escape hatch, a safety valve, for the mental pressures that increasingly beset 20th century man. In most cases, it is seldom, if ever, fulfilled, but in most cases, the dream dies hard.

It is interesting that two new films deal in different ways with the efforts of two vastly different individuals to reconcile the dream with harsh reality.

In Fighting Mad, Peter Fonda discovers that the corruptive influences of corporate America have invaded his long-sought-after sanctuary. In Mahoney's Last Stand, Alexis Kanner, as Mahoney, finds that the negative aspects of individual human behavior are as oppressive and all-consuming in a rural setting as they are in one of concrete, asphalt, steel and glass.

The film, with a screenplay by Kanner and directed by Harvey Hart, follows Cityman Mahoney as he walks away from the traffic jam in his head to cool his mind in rural simplicity.

He rents his "estate", a patched-up clapboard shack somehow still standing from some pre-Depression era in the North American backwoods. But, the phlegmatic villagers on whom Mahoney thinks he can rely for essential rural wisdom are convinced he's not right in the head.

At first, Mahoney sits on the porch of the "estate", self-satisfied with the idea that there is time enough to begin work when the mood takes him. He is alone at last, but, as he points out to Miriam (Maud Adams), the young woman whose father actually owns Mahoney's land, "there is a helluva difference between 'loneliness' and 'solitude'." All is silence, just as he had envisioned. The silence, in fact, is deafening.

And then, Felix (Sam Waterston) arrives, stumbling joyously stoned into Mahoney's life in the dead of night to scare him half to death, to haunt his new-found freedom.

Felix promises to work, to earn his keep, but Mahoney jealously guards the ideal of his "estate", drawing around Felix a desperate boundary line, new rules of behavior. He lectures Felix on organic foods and the simple life. Felix contemptuously munches chocolate bars and guzzles cheap red wine.

And then, Felix's pregnant girlfriend, Joy (Diana LeBlanc), arrives and their constant quarreling becomes a counterpoint to Mahoney's rapidly dying dream. His burgeoning relationship with Miriam becomes his only solace, until the day his dream finally dies once and for all. Then, ultimately, only a scarecrow wearing Felix's old tweed suit inhabits the "estate".

The yearning for a life of simplicity is not wrong, but Mahoney's experience has shown that the illusions surrounding that yearning are, if not totally wrong, at least mentally exaggerated beyond all reality. Mahoney has discovered, as do many such people who feel sick in spirit, that there is no escape from himself nor the type of human relationships that his psyche dictates. All things come to him who waits, in city chaos or rural solitude. Mahoney cannot escape his life because he *is* his life. ■

**Alexis Kanner is the title character in Mahoney's Last Stand.**

**Maud Adams appears as Miriam, daughter of Mahoney's landlord.**

# POLANSKI
# The actor

By PENNY VARDA

As a film-maker, Roman Polanski represents many different things to many different kinds of cinema enthusiasts. To some, he is the director of the 1930s Los Angeles detective drama, Chinatown; to others, he is the creator of such avant garde films as Two Men And A Wardrobe, Knife In The Water, Repulsion and Cul de Sac; and, to yet another group, he is the man who brought Rosemary's Baby to the screen.

But, to Polanski himself, Polanski is every bit as much an actor as he is a director. The most recent example of his activities in front of the camera is Paramount's The Tenant, in which he stars as Trelkovsky as well as directing.

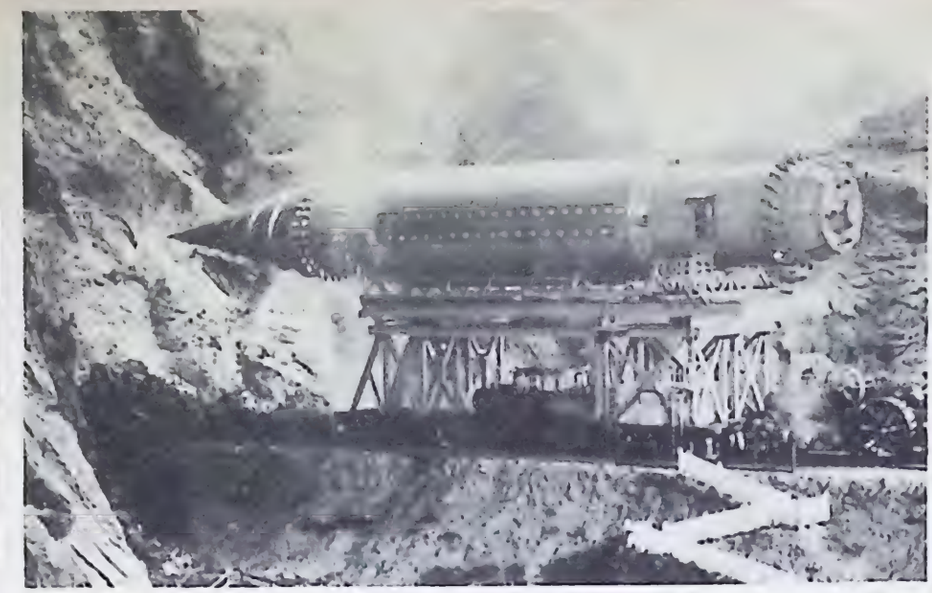
In fact, the bizarre nature of the Roland Topor novel, Le Locataire Chimerique, upon which the film is based, at first captured his attention only as an interesting role.

Acting is not something Roman Polanski has come to as an afterthought. Immediately after World War II, when he was just entering his teens, he became a child star in Poland on radio and at the Cracow theatre while pursuing a parallel career in art studies. Between 1954 and '59, at the Polish State Film College in Lodz, he acted in Generation, director Andrzej Wajda's first film, and subsequently appeared in Wajda's Lotna, Innocent Sorcerers and Samson, as well as in such projects as The Enchanted Bicycle, Phone My Wife and The Abominable Snowman.

In 1964, Polanski formed a partnership with producer Gene Gutowski which saw him direct three films - Repulsion with Catherine Deneuve, Cul de Sac with Donald Pleasence and The Fearless Vampire Killers in which he portrayed the devoted assistant of the doddering professor. In Chinatown, he had a cameo as the vicious knife-wielding hoodlum.

Now, he is on the screen again, in The Tenant as a shy, awkward clerk who grows increasingly paranoid after moving into a rundown apartment block in Paris. ■

# The Current Scene



At The Earth's Core stars Doug McClure and Peter Cushing.

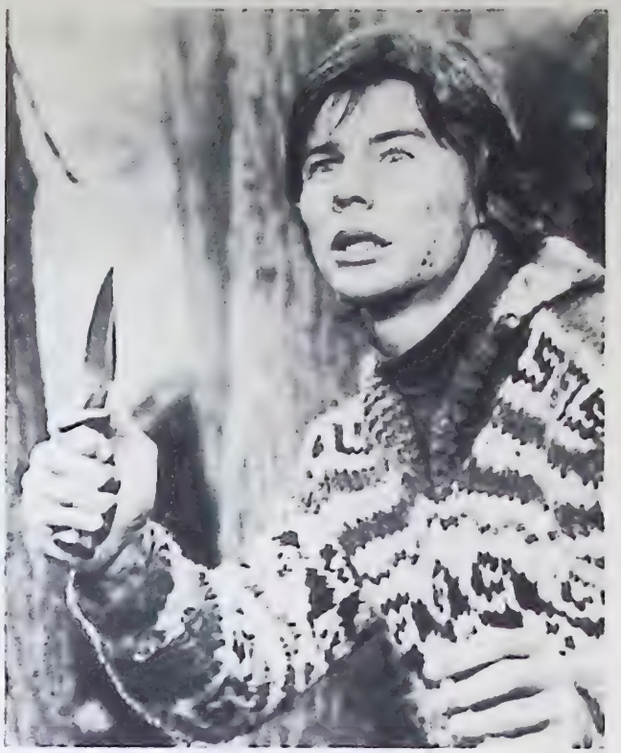
John Wayne as a gunfighter in The Shootist.

Survive! is a re-creation of the ordeal of a 1972 plane crash in the Andes.

Seven Alone, a harrowing 1840s trek along the Oregon Trail.

Brenda Vaccaro fights for her life in Death Weekend.

Lawrence Dane and Susan Keller appear in The Clown Murders.



Jan-Michael Vincent in the drama Shadow Of The Hawk.

Carole Laure stars in La Tete de Normande St-Ange.

Robert Shaw stars in a romantic pirate adventure, Swashbuckler.

Joan Hackett, Johnny Doran, Peter Ustinov and Billy Attmore appear in Treasure Of Matecumbe.

# Movies at a Glance

*Capsule reviews of current and forthcoming films*

**At The Earth's Core:** Doug McClure and Peter Cushing star as two explorers who use a rocket-powered burrowing machine called The Iron Mole to reach the subterranean land of Pellucidar in an adaptation of Edgar Rice Burroughs' novel. American-International.

**The Bingo Long Traveling All-Stars And Motor Kings:** A nostalgic comedy starring Billy Dee Williams and James Earl Jones as members of a barnstorming team of black ballplayers in the American Midwest in the 1930s. Universal.

**Black Sunday:** Terrorists transform a blimp into a huge flying bomb and threaten to wipe out 80,000 spectators, including the U.S. President, attending a Super Bowl game in Miami in a film directed by John Frankenheimer and starring Robert Shaw. Paramount.

Billy Dee Williams as Bingo Long.

**The Cassandra Crossing:** An action-suspense thriller, with a cast including Burt Lancaster, Sophia Loren, Martin Sheen and O.J. Simpson, in which a thousand passengers aboard a European express train are re-routed to an isolation camp over a decaying bridge when a dying terrorist is discovered in their midst, victim of a deadly virus for which there is no known cure.

**The Clown Murders:** Stephen Young, Susan Keller, Lawrence Dane and Al Waxman appear in a drama directed by Harvey Hart in which a practical joke played during a Hallowe'en party at a country estate turns into a deadly act of revenge. Astral.

**Death Weekend:** A William Fruet film starring Brenda Vaccaro as a model who must fight for her life when four greasers invade the country retreat of a nouveau riche dentist (Chuck Shamata). Also starring Don Stroud. Cinepix.

**The Domino Principle:** Gene Hackman stars as a San Quentin lifer who gets caught in the grip of an assassination plot involving a powerful government organization in a film produced and directed by Stanley Kramer.

**Drive-In:** A loving look at modern-day teenagers, their love affairs, heartbreaks, minor triumphs and emotional disasters, all on a Friday night in a small, unsophisticated Texas town. Columbia.

Michael Sarrazin in Gumball Rally.

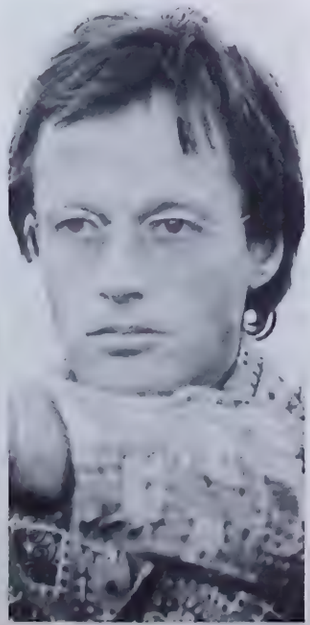
**Drum:** Warren Oates, Ken Norton, John Colicos, Paula Kelly, Fiona Lewis and Yaphet Kotto appear in a drama set in the turbulent 1840s when slave ships carried their human cargo from Africa to the Americas. United Artists.

**Fighting Mad:** A city dweller (Peter Fonda), disillusioned with life and marriage, returns to his father's Arkansas ranch, hoping for a better environment in which to raise his son, only to discover the countryside is being despoiled by an unscrupulous strip-mining corporation whose tactics include even murder. 20th Century-Fox.

**Food Of The Gods:** In a drama based on an H.G. Wells story, Marjoe Gortner, Ralph Meeker, Pamela Franklin and Ida Lupino appear as inhabitants of an isolated island caught in a battle to the death with giant rats and other creatures.

**Futureworld:** A Westworld sequel taking place in an adult playground where people can have their wildest futuristic fantasies fulfilled. Peter Fonda, Blythe Danner, Arthur Hill and, in a cameo appearance as the Westworld gunfighter, Yul Brynner.

**The Great Scout And Cathouse Thursday:** Lee Marvin portrays a rugged relic of the Old West and Oliver Reed is his half-Indian buddy who arrive in Colorado in 1908 just as frontier life is reaching a crucial turning point. American-International.



Fighting Mad with Peter Fonda.

**Gumball Rally:** A wild coast-to-coast road race, in which the prize is a giant gumball machine, is the subject of this comedy starring Michael Sarrazin. Warner Brothers.

**Gus:** A field-goal-kicking Yugoslavian mule becomes the star of an inept pro football team in a Disney comedy directed by Vincent McEveety and starring Edward Asner, Don Knotts, Gary Grimes and Tim Conway.

**Harry And Walter Go To New York:** James Caan and Elliott Gould portray a couple of small-time vaudevillians who take up a life of crime after meeting a sophisticated safecracker (Michael Caine) in the 1890s. Columbia.

**Hugo The Hippo:** An animated feature with the voices of Marie and Jimmy Osmond, Burl Ives, Robert Morley and Paul Lynde.

**Jock Peterson:** An Australian production starring Jack Thompson as an electrician turned university student who, although he's married and has two young daughters, indulges in a series of sexual adventures that affect his personal life and his hopes for a better future. Avco Embassy.

Jack Thompson as Jock Petersen.

**La Tete de Normande St-Ange:** A Gilles Carle film starring Carol Laure as a young woman who, to save herself and the world, founds a unique family in which she becomes the mother of her disturbed mother, the sister of her lover, the father of her friends, the inspiration and beloved mistress of them all. Cinepix.

**Mahoney's Last Stand:** Alexis Kanner, who also did the screenplay, stars as a jaded city dweller who thinks he has fulfilled his dream of leaving behind urban chaos and his past by moving into a rundown rural shack, in a film directed by Harvey Hart.

**Murder By Death:** A spoof of a number of old standbys in the world of detective fiction, including Charlie Chan, Miss Marple and Sam Spade, starring David Niven, Peter Falk, Maggie Smith, Peter Sellers, Alec Guinness, Truman Capote, James Coco, Eileen Brennan and Elsa Lanchester.

**Ode To Billy Joe:** In a film starring Robby Benson and Glynnis O'Connor, producer-director Max Baer has brought to life the lyrics of the song made famous in the 1960s by singer-composer Bobbie Gentry.

**The Outlaw Josey Wales:** Clint Eastwood directed this western as well as starring as a Missouri farmer who embarks on a trail of vengeance after Kansas guerrillas kill his family during the U.S. Civil War. Also featuring John Vernon, Sondra Locke, Chief Dan George and Sam Bottoms. Warner Brothers.

The Outlaw Josey Wales.

**Permission To Kill:** Dirk Bogarde and Ava Gardner star in a modern psychological drama about the "dirty tricks" played by a CIA-type organization in order to force a political cover-up. Avco Embassy.

**Race For Your Life, Charlie Brown:** An animated feature based on Charles Schulz's cartoon characters in the Peanuts comic strip and set in a summer camp. Paramount.

**St. Ives:** Charles Bronson portrays an ex-reporter and would-be novelist who agrees to act as go-between to recover important ledgers and finds himself embroiled with the underworld and multiple murder. Warner Brothers.

**Salut L'Artiste:** Marcello Mastroianni stars in a romantic comedy, directed by Yves Robert, dealing with life on the lower rungs of show business. Prima Films.

**Seven Alone:** A true account of a hazardous 2,000-mile trek along the legendary Oregon Trail undertaken by a boy of 13 and his brothers and sisters in 1843. Stewart Petersen, Dewey Martin, Aldo Ray.

Dirk Bogarde in Permission To Kill.

**Shadow Of The Hawk:** Three people who journey to a remote, modern-day Indian village become locked in a struggle for survival against supernatural forces of evil. Jan-Michael Vincent, Chief Dan George. Columbia.

**Shoot:** A Harvey Hart movie filmed on location in Kleinburg, Brampton and Toronto and starring Ernest Borgnine, Cliff Robertson and Henry Silva as members of two groups of deer hunters who engage in open warfare.

**The Shootist:** John Wayne stars as a legendary gunfighter who arrives quietly in Carson City in 1901 and learns from his doctor and old friend (James Stewart) that he has only a short time to live, but also discovers that he cannot escape the legend that has engulfed him. A Don Siegel film with Lauren Bacall, Ron Howard, Richard Boone and John Carradine.

**Silent Movie:** A Mel Brooks spoof of the modern-day movie industry without any dialogue but with a parade of sight gags featuring Brooks, Sid Caesar, Marty Feldman, Dom DeLuise, Bernadette Peters, Harold Gould and Liam Dunn. 20th Century Fox.

Marty Feldman in Silent Movie

**Stay Hungry:** A comedy filmed on location in Birmingham, Alabama, and dealing with human relationships against the background of the sub-culture of body-building and preparations for a Mr. Universe contest. Jeff Bridges and Sally Field. United Artists.

**Survive!:** A dramatic re-creation, based on the book by Clair Blair Jr., of the harrowing experience of survivors of a 1972 air crash in the Andes who had to resort to cannibalism to stay alive for 72 days. Paramount.

**Swashbuckler:** Robert Shaw, James Earl Jones, Peter Boyle, Genevieve Bujold, Beau Bridges and Geoffrey Holder appear in a romantic pirate adventure set in the Caribbean. Universal.

**Treasure Of Matecumbe:** A Disney adventure in which two boys journey down the Mississippi in 1869 in search of buried gold. Based on the novel by Robert Lewis Taylor, the film features Robert Foxworth, Joan Hackett, Peter Ustinov, Vic Morrow and Jane Wyatt.

**Voyage Of The Damned:** Faye Dunaway, Max Von Sydow, Malcolm McDowell, James Mason and Orson Welles appear in a dramatic re-creation of a harrowing journey undertaken by 937 refugees from Nazi Germany to Cuba in May, 1939.

**Zorro:** Alain Delon stars as the dashing, masked swordsman and Stanley Baker is the evil Colonel Huerta in a new production filmed on location in Europe. Allied Artists.

Alain Delon as Zorro

# Letters

**This feature of Showbill invites you to write and express your opinions and views on the magazine's contents and all matters relating to the movie making industry.**

*Thank you very much for sending me the new summer issue of Showbill. It was really nice to receive it ahead of time and even mailed to me. I think it is just a terrific magazine.*

*While reading the issue I noticed two mistakes that you have made. One of them is most likely typographical error and the other is misleading information.*

*On page 3, where there is a paragraph discussing the "Buffalo Bill" article inside, you have spelled an actor's name wrong. It is not Joe Grey, but Joel Grey, the Oscar winning star of "Cabaret". Don't get me wrong. As you can see, my typing is not exactly the best in the world.*

*Now, the other mistake. On pages 24 and 25 there is a discussion of the new Fox film, "The Omen". There is a picture of Gregory Peck and Lee Remick sitting with a young actor whom you have named Billy Whitelaw. This is false information. I saw a sneak preview of the film last week here in Winnipeg and I know this for a fact. Billie Whitelaw is the name of a prominent British actress who plays the sinister housekeeper, Mrs. Baylock. The young actor who plays Damien is Harvey Stevens.*

**Martin Silvert**
**Winnipeg, Manitoba**

**EDITOR'S NOTE: Thanks for your keen observations, and watch for more accuracy in future issues.**

*A friend and I went to see 'Grizzly' the other night. The night wasn't a total loss though, because the popcorn was good and I found Showbill, again!*

**Brad Buxton**
**Saskatoon, Sask.**

*I was under the impression that your magazines would give information about the movies which they write "stories" about. But as I glance through your magazine I see only stories about the stars of these films.*

*If I may make a suggestion, I advise you to head the story with the actor's or actress's name & then mention the film which they are currently appearing in because frankly, when I open a magazine & see a certain heading, I expect to read about the heading mentioned.*

**T.B. Richards**
**Toronto, Ontario**

**EDITOR'S NOTE: Your suggestion is well taken - see upcoming issues.**

*I enjoy your magazine immensely and the photography layout and reviews are great.*

*The only change I would make is in your letters to the editor (where applicable) your reply should be included under the reader's. Otherwise we are often left with a question unanswered.*

**Beverly Leckie**
**Willowdale, Ont.**

**EDITOR'S NOTE: We agree...see other answers on this page.**

*Hi there. I just want to tell you how super fantastic I think your magazine is. It's about time a magazine like yours be published. I'd like to know if it's possible to become a subscriber to "Showbill". That would be great. I'll be waiting for an answer. Meanwhile keep up the great work.*

*(The pictures are great!!)*

**Caryl DesRosiers**
**Pte-Gatineau Quebec, Canada**

*I read your "showbill" magazine and as usual, I find it very interesting and informative.*

*I've particularly enjoyed the latest Showbill, June-July, 1976.*

*However, I missed the last 2 Showbill magazines, those of: April-May 1976 and February-March 1976.*

*If possible, I wish you would send me these last 2 magazines soon - I would be totally grateful.*

*A very-constant movie buff and "Showbill" buff.*

**Lisa Greco**
**Montreal, Que.**

*I have just finished reading the latest edition of "SHOWBILL MAGAZINE", Volume 2, Number 2, and have found it most entertaining. It is indeed heartening to see a Canadian magazine of such quality concerning the visual arts. Would it be possible to be placed on the subscription list, if one exists? I am willing to pay any subscription costs involved.*

*Keep up the good work.*

**Richard Geurts**
**Ottawa, Ontario**

*I collect Showbill, and I have most of them except for the first couple. Could you if you can please send me the first couple of showbills. Thank you very much.*

**Cam North**
**Richmond, B.C.**

*I recently received for the first time a copy of your magazine (June-July) and I was very impressed. The articles were excellent and I especially enjoyed your mini-poster of "Buffalo Bill and the Indians".*

**Lew McCowell**
**Hamilton, Ont.**

*Hope you will print this in your column of the Showbill magazine, because I have compliments to contribute about your fantastic magazine. I began reading Showbill magazine in December. Before my favorite magazines where Photoplay, Tiger Beat, but since your magazine came out I did not care to read any other magazine but yours. I am a real "movie nut" and your magazine is just what I need. It keeps me up to date with the movies and it even gives me information on the actors. I often mentioned to my friends about this wonderful super fantastic magazine and I encourage them to read them. I bet there's millions of people that have this magazine and no wonder, hope you keep it up. It is a very handy magazine.*

*P.S. You're fantastic - From an interested Showbill reader,*

**Renè Perrier**
**Timmins, Ont.**

*The last time I went to the theatre I picked up a copy of SHOWBILL. It was the first time I'd seen one because (as far as I know) they are only available in one theatre in our city. I just picked it up to pass some time before the movie started and when I leafed through it I realized it was interesting and really informative. When I got home I read SHOWBILL from cover to cover. It is really a great magazine. I especially enjoyed the article about the movie "Midway". because I cannot always get every edition, I would like to become a subscriber to SHOWBILL. Could you please let me know how much it will cost? Thanks...*

**J. Ashby**
**London, Ontario**

*I have just finished reading your magazine for the first time. I was just buying popcorn & a drink and I saw your magazine. I flipped through it before the show, "Buffalo Bill and the indians" and on the way home read it thoroughly. I found it very interesting and liked it all. The magazine has coming attractions, a mini-poster and I like the snap shots of showpeople and the biography. I think your magazine is great!*

**Colleen Brown**
**Winnipeg, Manitoba**

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*I have just gone to see the movie "Grizzly" this afternoon, and then I came across your magazine and already I have read it 3 times. I am what you call a really big, and I mean really big, "Movie Freak". I find that your magazine has more facts than any other movie magazines that I have ever read (and I have read alot.) I also find it more interesting. I go to the movies every Saturday, and that is to say in the least. Now that I have started my summer vacation, I will probably go at least 3-4 times a week. Well, I just thought I'd let you know how I felt about your magazine. It's FANTASTIC. I'll be looking forward to reading your future publications.*

*P.S. You're the greatest thing that has ever happened to the movies since they invented the popcorn machine.*

**Richard Jutras**
**Verdun, Quebec**

*I have recently received my first issue of Showbill magazine, I was very impressed of the articles on Midway, Buffalo Bill and the Indians, The Omen and Lifeguard were very interesting and very well written. I don't read much but when I find a book or magazine worth while I read it. And this is exactly what Showbill is, worth while. It has been the first magazine I have seen with a full up to date report on both the present and future films.*

*Looking forward to the next edition of Showbill. Your mini poster of Buffalo Bill is now hanging in my room.*

**Chris Simpson**
**Hamilton, Ontario**

*I just discovered your mag and I just wanted to say I think it is great. It has very good articles and a wide range of pictures.*

*P.S. I'll being looking forward to your next issue.*

**Alison Rudy**
**St. Catharines, Ontario**

*Last week, my father brought home a copy of "Showbill" after seeing "Lipstick" in a nearby drive-in. And, as he knew that I was very interested in anything concerning movies, he then gave me your magazine with the picture of Paul Newman on it.*

*After reading it, I have decided to ask you to send me "showbill" in order so that I may be more informed about a media which affects others (and myself greatly), the movies__*

*"Showbill" is one of the most detailed movie magazines of all times and, as I myself am a great movie fan, I shall enjoy it tremendously.*

**Ronald Henry Carriere**
**Cornwall, Ontario**


# FOR OUR READERS... AN ADDED FEATURE!

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